








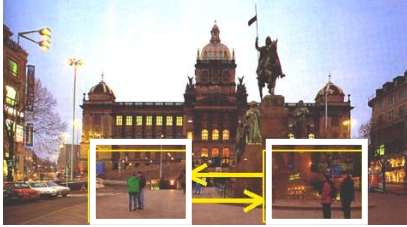
TYPES OF FILM SHOTS

The correct names for shots, camera movements and transitions are helpful when writing scripts and storyboards. They also enable you to discuss filmmaking techniques using the proper descriptive terms.

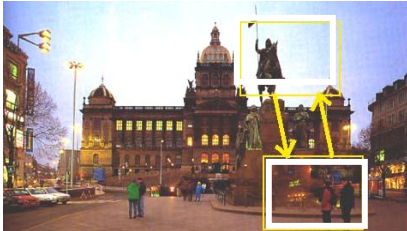
<i>example</i>	<i>name</i>	<i>uses</i>
Romeo+Juliet 1996	EXTREME LONG SHOT (ELS)	panoramic shot of scene; can convey sense of isolation by setting small human in big landscape
Romeo and Juliet 1968	WIDE SHOT (WS)	(refers to setting) follows movement; shows setting; shows where action is located and how people and things relate to one another; can be a MASTER or ESTABLISHING SHOT
Romeo and Juliet 1968	LONG SHOT (LS)	(refers to people) "head to toe" shot; only big gestures are visible; includes all important features of a scene; shows relationship between subject and environment, relative locations of characters
Romeo and Juliet 1968	MID-SHOT OR MEDIUM SHOT (MS)	above head to below waist; establishes interplay between characters; reveals expression but does not concentrate on one subject
Romeo+Juliet 1996	MEDIUM CLOSE-UP (MCU)	above head to mid-chest; not as tight as a CU or ECU; some indication of location of character
Romeo+Juliet 1996 	CLOSE -UP (CU)	above head to upper chest; shows emotion and character of subject; often used for REACTION SHOTS
Romeo+Juliet 1996 	EXTREME CLOSE-UP OR BIG CLOSE-UP (ECU)	isolates detail, such as one facial feature; makes audience want to see more; can be mysterious because subject is not obvious; or allows audience to see something in detail

 <p>Romeo+Juliet 1996</p>	<p>establishing shot</p>	<p>A shot showing the whole area in which the action will take place, so the audience will understand where the story is located in space and time. Zeffirelli's <i>Romeo and Juliet</i> begins with establishing shots of Verona which resemble landscape paintings. The corresponding shot in Lurhmann's version looks like it was filmed from a police helicopter.</p>
  <p>Romeo and Juliet 1968</p>	<p>over the shoulder shot</p>	<p>The typical Hollywood dialogue style normally begins with a two-shot of both speakers, then moves to a series of one-shots as each of the participants variously speaks and listens. These "over-the-shoulder" shots suggest the speaker's point of view, but also include part of the speaker in the shot. The shot of the first character from the second character's point of view is called a "reverse angle" shot, because the camera is now shooting from the opposite angle.</p>
 <p>(A)</p>  <p>(B)</p> <p>Romeo and Juliet 1968</p>	<p>point of view (pov)</p>	<p>Also called a subjective camera shot, in which the lens of the camera becomes the "eyes" of someone or something in the film and we see the action from their perspective. A POV shot is often preceded by a shot of a person LOOKING at something(A), so we understand that the next shot is what they see. In (B), we see a brief shot from Mercutio's point of view after he has been fatally stabbed; the shot is blurry, to indicate that Mercutio has been seriously altered by his wound.</p>
 <p>Romeo and Juliet 1968</p>	<p>high angle shot</p>	<p>Placing the camera very high; can make the subject look smaller.</p>
 <p>Romeo and Juliet 1968</p>	<p>low angle shot</p>	<p>Placing the camera very low; makes subject look larger and/or more powerful or in control of the situation.</p>

Camera Movements



Panning is when the camera is moved from side to side from a central axis on the tripod, sweeping across the action or scene, as when the shot is following a character or moving object in a horizontal direction. A pan can also be used to move from one subject to another in a large scene, or to reveal more of a wide view without having to back away from it.



Tilting is when the camera is moved up and down from a central axis. The joints on the tripod are used to tilt it up or down from one angle to another to follow a subject. A tilt can also be used to reveal new information or to show detail, as in the picture at left. The tilt may be done either way—up or down. Sometimes a tilt has a slight angle to it, to keep the new subject of the shot centered in the frame.



Trucking or tracking is moving the camera left or right to follow the subject (when the tripod is on wheels). It is a lateral, sideways, travel shot, with the entire camera and tripod being moved right or left. Often this is done to follow a moving subject. The name of this shot comes from the “tracks” that are sometimes built especially for the camera to move on.



Dollying refers to moving the camera forward or backward in a scene, usually when the tripod is on wheels. Although dollying may seem similar to zooming, the two are different in terms of how and why you use them. You dolly by moving the camera, whereas you zoom in and out by adjusting the lens. Dolly shots look more professional than zooming. The name of this shot comes from the piece of equipment which puts the camera on wheels.



Zooming is changing the focal length of the lens to make the subject appear to change in size in the frame (e.g., from telephoto to wide angle). Zooming is not really recommended. It is usually used in place of moving the camera in and out on the subject, which can be a pretty complicated matter. The pros will usually opt for moving the camera if it is possible. (So why do cameras have zoom controls? A zooming mechanism makes one lens able to act like many different kinds of lenses, so that lenses don't have to be changed for different kinds of shots.)